RICHARD H. REINHARDT

FULL CIRCLE, A LEGACY OF METALWORK

RICHARD H. REINHARDT

FULL CIRCLE, A LEGACY OF METALWORK

March 20 – May 8, 1998

Rosenwald-Wolf Gallery
The University of the Arts
Philadelphia, Pennsylvania

Leah Douglas
Curator and Gallery Director

The exhibition and catalog have been supported by grants from the Pennsylvania Historical and Museum Commission, the Pennsylvania Council on the Arts, and the Richard A. Florsheim Art Fund. Major support has also been provided by J.E. Caldwell & Co., Philadelphia; Helen Drutt Gallery, Philadelphia; Jane and Leonard Korman; Linde Meyer Gold+Silver, Philadelphia; Mr. and Mrs. William H. Pennock; and the Pennsylvania Society of Goldsmiths. Additional support has been received from alumni and friends, who are listed separately.

Harriet Ackerman
Edna Andrade
Wayne and Kay Bates
Ann Marie Borghese
Gail M. Brown
Mathew Citrenbaum
Mr. and Mrs. Edward Colker
Crothers, Daley, Jalboot Architects
William and Catherine Daley
Frances Deitrich
Janet and Dennis DeVries
Dr. Arthur Channing Downs
Mr. and Mrs. Robert M. Elder
Michael Rossman and Barbara Elliott
Paul H. Ellis
G.P. Ellsworth
Wesley Emmons
Dr. and Mrs. Bernard Evans
George G. Gaspar
Ken Gray and Myra Mimlitsch Gray
Mr. and Mrs. C. Green and Family
Mr. and Mrs. Casimir Gruszka
Handy and Harman Foundation
Mark Hastings
Eleanor and Ken Hiebert
Victor C. Koch
Noah, Patrice and Quinn Konigsberg
Leon Lugassy (Richard Dallett, Inc.)
Arlene M. Marshall
Mr. and Mrs. Robert McGovern
Sharon Church McNabb
Emory L. Mead
Deb Smith Musika
Andrew A. Oakes
Sara and Karl Olsen
Robert Oppecker and Janet Spring
Steven Pancheri and Colleen Green-Pancheri
William D. Parry
Virginia S. Red
David Rue
Mr. and Mrs. George Schwab
Warren Seelig and Sherrie Gibson
Judy Skoogfors
Peter Solmssen
Ward M. Stanley
Richard and Edith Stetser
Ellen Stix
Brian and Anne Stuhlmuller
Elsa and Stephen Tarantal
Petras and Valentina Vaskys
Edward Zucca

© 1998 The University of the Arts

Library of Congress Catalog Card Number: 98-60052
Catalog Design: Joseph Rapone
Editor: Gerald Zeigerman
Photography: Thomas Brummett
Additional Photography: William Daley, p. 43
Historical photographs:
Chick Studios, Rochester, NY, p. 4
Bernard Paul, Boston, MA. p. 7
Printing: The Stinehour Press

Cover:
Torque, 8.9.80
Handwrought sterling silver
1 1/4" H × 6 3/4" Dia.
Collection of Helen W. Drutt English
Photograph: Thomas Brummett

Acknowledgments

I am grateful to Dick and Hazel Reinhardt for their hospitality during the many visits I made to their home. It has been an honor getting to know them over the past few years to learn firsthand about the artist's career and life, and to be able to observe and discuss his most recent work as it developed.

I wish to thank the lenders, public and private, whose willingness to share their works has made this exhibition possible. There are many individuals whose enthusiasm and cooperation have been invaluable to the success of this enormous project. I am particularly indebted to Sharon Church, Bill Daley, Helen W. Drutt English, and Jane Korman for their inspiration and advice; and at the university, Stephanie Chiappardi, director of development and external affairs, and Tom White, director of alumni relations, and their staffs, for their professional contributions. Also, my appreciation to Joseph Rapone, director of publications, who designed this catalog, Gerald Zeigerman for his expertise in editing the manuscripts, and Thomas Brummett for his excellent photographic work.

This exhibition has afforded me the opportunity to collaborate with graduate students of the Museum Exhibition Design program at the University. Their design has greatly enriched the exhibition. Thanks are due to Madeleine Gentinetta, Ingvild Horn, Ragna Jacobsen, Eric Matzke, Jonathan Stein, and their project advisor, David Wolfe.

— LD

FOREWORD

LEAH DOUGLAS

The University of the Arts is pleased to present "Richard H. Reinhardt: Full Circle, A Legacy of Metalwork." This retrospective exhibition, organized by the Rosenwald-Wolf Gallery, features silver hollowware and silver jewelry shown collectively for the first time. Appropriately, it is presented in Philadelphia, where Reinhardt was born and attained success as a metalsmith and educator. The exhibition includes more than seventy pieces that span the years 1948 to 1997.

Reinhardt's metals education was primarily self-taught. In 1948, he attended a workshop under the tutelage of Baron Erik Fleming, court silversmith to His Majesty the King of Sweden, where he learned the smithing techniques of raising and stretching, and was exposed to the Scandinavian-design style that influenced his work for many years.

In the late forties and fifties, Reinhardt focused primarily on functional objects–sugar bowls, dishes, candleholders, and wedding crowns–as a means to perfect his craftsmanship and generate income through commission work. In the sixties, he became involved with woodworking, and received numerous corporate commissions for conference tables and reception desks. Although enjoying success as a furnituremaker, he chose to return to metalwork and teaching, where, he believed, he could best flourish as an artist.

In 1978, Reinhardt participated in a group exhibition at the Helen Drutt Gallery that introduced his silver bracelets to a Philadelphia audience. Through the mideighties, he continued to exhibit at Helen Drutt and, later, the Swan Gallery; his series of bracelets remains a hallmark of his silversmithing career. To this day, the techniques that he learned with Baron Fleming signify a cornerstone of his metalworking process.

Most of Reinhardt's professional career was dedicated to education. He became a mentor to many contemporary metalsmiths, spawning internationally recognized artists who are forever linked to the metalsmithing traditions of Fleming. Reinhardt has served as a critical bridge in preserving and passing on smithing techniques by providing an important continuum in American craft.

This comprehensive project, which is providing, for the first time, an in-depth survey of Richard Reinhardt's metalworking career, will be a revelation to all who visit the exhibition or read the catalog. Because of Richard Reinhardt's continued dedication to our institution, as an alumnus, teacher, dean, and, most recently, professor emeritus, The University of the Arts is especially honored to present this retrospective.

Mr. German (left) with Richard H. Reinhardt in night school, 1956.

Handy and Harman planning meeting, 1949, Rochester Institute of Technology, Rochester, New York.
From left to right: unidentified, Harold Stacey, Richard H. Reinhardt, Frederick Miller, Baron Erik Fleming, Alma Eikerman, Virginia Wireman Cute [Curtin], Margret Craver [Withers], unidentified, Eunice Pardon, Caroline Rosse [Serotta], Earl Pardon, Arthur Pulos.

"I am a craftsman, except sometimes I think I have been an artist."

JEANNINE FALINO

Richard Reinhardt has spent his entire artistic and teaching career within the walls of The University of the Arts (formerly, the Philadelphia Museum School of Industrial Art), from his teenage years spent in Saturday metalsmithing classes to his postretirement schedule. As the son of Elmer John Reinhardt, head of the mechanical arts department at West Philadelphia High School, the artist learned the importance of education early in life. His father began his career, in 1910, as a teacher of sheet metal and wrought iron, yet keenly felt his lack of a formal degree. To make up for this perceived shortfall, the elder Reinhardt filled his home with books and encouraged his son to get a teaching certificate. Largely to satisfy his father, who feared that a degree in art would not provide a living wage, the young artist entered the Philadelphia Museum School in 1939 to study art education.[1]

World War II disrupted Reinhardt's college years. He was briefly deferred from the draft while working as a patent draftsman for the Edward G. Budd Company, which produced railroad cars and tanks for the war effort. By 1942, he had joined the Marines, serving as a drill instructor and teacher of mechanical drawing on Parris Island, South Carolina. Upon his release in 1946, Reinhardt completed his final year of education at the Museum School, with funds provided by the G.I. Bill.

At the Museum School, he took a course, Crafts for Elementary School Teachers, taught by silversmith Virginia Cute (Virginia Wireman Cute Curtin, 1907-78), a descendant of the prominent colonial silversmith Joseph Richardson. Cute saw potential in the young man, and they formed a friendship that would last a lifetime. Prior to the war, Reinhardt had attended a jewelry course taught by Douglas Gilchrist; he wanted to make jewelry for Hazel Scott, his wife-to-be. The desire to create gifts that he otherwise could not afford emboldened him to slip unregistered into class, where he was overlooked by the nearsighted Gilchrist.

Reinhardt's war experience and education proved invaluable in determining his career path. Cute saw an immediate need for additional teachers to handle a fast-growing student body of veterans enrolled on the G.I. Bill. Although Reinhardt was still a student, she hired the former Marine to teach a course in perspective drawing, and to assist in her metalsmithing class.

Having Virginia Cute as both professor and mentor proved fortuitous for Reinhardt. In 1947, Cute had participated in the first Handy and Harman Silversmithing Conference, in Providence, at the Rhode Island School of Design (RISD). Most of the conferees were teachers with experience in design, but little, if any, prior knowledge of metalsmithing. Many, like Cute, returned to their respective schools to strengthen existing programs in metalwork and to reestablish hollowware as the primary goal of silversmithing.[2]

The Handy and Harman program was conceived and developed by Wichita-born Margret Craver (b. 1907), who developed her formidable skills in the medium outside of the classroom. Craver had spent time in the Detroit studio of former Cranbrook professor Arthur Nevill Kirk (1881-1958), in the Gardiner, Massachusetts, workshop of Stone Associates (1937-57), and under the watchful eye of Tiffany jeweler Wilson Weir (w. 1936), among others. She also traveled abroad to study examples of historic metalwork in museum settings. While in Europe, she worked in the studio of Baron Erik Fleming (1894-1954), then silversmith to the King of Sweden. These experiences gave Craver a broad base of knowledge that few possessed at the time.

With the outbreak of the Second World War, Craver sought ways to put her skills to work for her country. She convinced silver refiners Handy and Harman to establish the Craft Service Department, in which returning veterans would benefit therapeutically from creative wirework. After the war, she persuaded the company to fund the silversmithing conference that trained a new generation of craftspeople.[3] With the support of the company, she also produced numerous booklets and two films whose use far outlasted the program, which was discontinued in 1951. Although the Handy and Harman educational and therapeutic efforts were conducted in enlightened self-interest, their contribution to the advancement of metalsmithing in this century should not be underestimated. The conferences created a renaissance in the field not seen since the early decades of the century, and raised a national awareness for the medium at university craft departments throughout the country.

When Cute returned from the Handy and Harman workshop, filled with enthusiasm for metalsmithing, she encouraged Reinhardt to apply for the 1948 conference. As part of his application, he submitted a photograph of flatware that resembled colonial sucket forks; he was soon accepted, along with Alma Eikerman (1907-95), Earl Pardon (1926-91), Arthur Pulos (1917-97), and Fred Miller (b. 1913), among others. This was an important year for the conferences, as Craver was preparing a landmark exhibition at the Metropolitan Museum of Art, called "Form in Handwrought Silver," that would highlight the work of some participants. Craver included in her show the handsome biomorphic bowl that Reinhardt raised during the conference, which is featured in the current retrospective. Reinhardt was so energized by his experience that, at Cute's urging, he asked if he could attend the 1949 conference. Craver could not agree; the conference was designed to expose the maximum number of students to silversmithing. But she did allow Reinhardt to serve as a shop assistant if he was also willing to raise a piece of silver. Reinhardt was delighted with this arrangement. He created a handsome pitcher at the conference (seen, during its early stages, in a period photograph), and he cheerfully filled in for Baron Fleming when the Swedish silversmith took ill.

American taste of the period was widely inspired by Scandinavian design. Reinhardt was no exception to this trend. He deeply admired the cool neoclassicism of Baron Fleming's work, and found much to emulate in the work of George Jensen, in Denmark, and David Andersen, of Norway, whose respective workshops stocked the United States luxury market with upscale hollowware, accessories, and jewelry. As with most Handy and Harman graduates, Reinhardt's early silver stylistically resembled such work. He went a step further, though, by producing several wedding crowns, based on examples that Fleming had published and others that he had seen in the American Swedish Historical Foundation and Museum, in Philadelphia.

Reinhardt views his contribution to the field of metalsmithing with great modesty, claiming that the silver he produced during the late forties and fifties was dependent upon Scandinavian design, and, as such, did not emanate from an artistic core. But this interpretation fails to take into consideration that all art forms are dependent upon the aesthetics of place and time. Craft from this period was deeply influenced by international trends that included abstract expressionism, surrealism, and neoclassical modern (generally called Scandinavian design). The form-and-function dictum so prevalent at midcentury also restricted the range of material considered acceptable. Thus, works of art that were developed within this framework are as valid as those created in the present day. The bracelet series Reinhardt developed in the eighties, as well as his more recent necklaces, were made with the silversmithing skills he learned in the forties. What changed in the interim was the culture: It grew to celebrate a multiplicity of artistic visions.

Tall Pitcher, 1949; Handwrought sterling silver
(Reinhardt is making this pitcher below)

Handy and Harman Workshop, 1949, Rhode Island School of Design, Providence, Rhode Island.
Standing: Margret Craver; Seated left to right: unidentified, Bert Keeney, Richard H. Reinhardt, Tom Ryder, Warren Moon.

Wedding Crowns, 1952; Handwrought sterling silver

The tension between technique and outcome has been reversed since the forties, when the technical foundations of craft were paramount, design was secondary, and content largely absent. Today, Reinhardt laments the lack of structure in present-day metalsmithing programs, even as he envies new graduates their freedom of expression. The inversion of technique has come with a corresponding transposition of the words "craftsman" or "designer-craftsmen," once noble terms used to describe those who worked in craft media. In today's art world, nearly everyone is an artist, and few admit to be craftsmen.

A corollary to Reinhardt's unpretentious assessment of his career is his artistic identity. As indicated in the title of this essay, Reinhardt's statement that "I am a craftsman, except sometimes I think I have been an artist" is relevant to anyone currently practicing a craft in any media, be it painting, film, fiber, text, or metal. He gives dignity to the term "craftsman," and looks back on his accomplishments with quiet pride. As he points out in his interview, no one is an artist until they can free themselves from the strictures of their material and create something that speaks for itself. Each time that we begin again with a fresh piece of paper, or stare at a sheet of silver, we must meet the same high and elusive standard of artistic excellence, regardless of how it may be received by the world. Richard Reinhardt has subjected himself to this harsh judgment, and, sometimes, has found himself wanting. Yet, in this handsome retrospective, which spans three distinct phases of his career, it is abundantly clear that he has succeeded as an artist. In the small hours of the night, after the exhibitions have closed, the catalogs been put away, and the resumés revised, how many of us will truly be able to say that, sometimes, we, too, have been artists?

[1] Sources for this article include Marian Pritchard, "Richard Reinhardt, Discontinuous Continuity," *Metalsmith* (Spring 1989), 29-33; discussions with the artist, January 13, 1993, and April 25, 1997; taped interview by Christina James, May 18, 1990.

[2] For some influential graduates of the Handy and Harman program, see Jeannine Falino, "Metalsmithing at Midcentury," in *Sculptural Concerns, Contemporary American Metal Working* (Fort Wayne, Ind.: Fort Wayne Museum of Art; Cincinnati, Ohio: Contemporary Arts Center, 1993), 10-27.

[3] For a review of Craver's career, see Jeannine Falino and Yvonne Markowitz, "Margret Craver: A Foremost 20th Century Jeweler and Educator," in *Jewelry, The Journal of the American Society of Jewelry Historians 1* (1996-97): 8-23.

Candleholder, (one of a set) c. 1952; Handwrought sterling silver

Left: ***Sugar Bowl with Lid***, 1949; Handwrought sterling silver
Right: ***Sugar Bowl with Lid***, c. 1952; Handwrought sterling silver

Bracelet, 2.19.88; Handwrought sterling silver

MAKING AS CONTENT

MARY DOUGLAS

The foundation of Richard Reinhardt's work is that making is a form of knowledge. His aesthetic sensibilities in design and silversmithing were shaped in the forties, when the emphasis in training was on process. Because his art concerns process, its content is not located in formalist abstraction, narrative, postmodernist critique. Making is the content of this work.

MAKING AND IMAGE

Reinhardt's career at The University of the Arts has been twofold: After a long administrative interval, he returned to teaching studio courses in 1977. His goal was to create an artistic identity for himself, especially in the metalsmithing community. His formal training in metals was limited, so he focused on what he knew: "pots and pans"(as he likes to say), hollow-handle techniques, stretching, and forming. These silversmithing techniques became his signature as a jeweler.

Marian Pritchard has noted that fabrication is a basis of Reinhardt's aesthetics,[1] and, in his work, making is an obvious image. In the wrapped-wire cuff bracelets and torques, Reinhardt "wanted to make it look as if a guy simply wrapped a lot of wire around his wrist and let it go, and it got semitangled, yet you could untangle it, and it would be one straight piece of wire."[2]

In its execution, this simple idea becomes a complex procedure. The cuff bracelet is, first, cut out of sheet, which is hammered into a convex form that is further formed into a circle and soldered shut. Next, the wires, after being forged into varying thicknesses, are formed into ellipses and fitted together as the wrapping takes effect. The wires are soldered to the cuff. When completed, this circular piece is cut (Reinhardt's "discontinuous continuousness") to remove a slice that allows the bracelet to fit over the wrist. In this case, the desired gestural effect is much in the making.

What about work that presents the image of its making? What are the implications for artistic content when process is elevated alongside formalism, for instance, as an interpretative method? Style, then, becomes less important as a defining feature. Throughout his career, Reinhardt's metalwork has shown multiple influences. His hollowware has drawn on traditional forms and dominant styles, such as colonial and Scandinavian modern. His recent jewelry is similarly suggestive; several neckpieces evoke ritual objects of Catholic, Buddhist, and Native American cultures, traces of which are seen in his swinging pomander, hanging chimes, and cascading leaf forms.

Ritual, itself, is a subtext of making. The overriding effect of Reinhardt's medley of work is that the object shows *how* it was made. The dominant image is that of fabricated silver—like the cup made of three cuff-bracelet forms soldered together, or the collapsing diamond pendant that shows how the same two-inch circle of sheet metal is formed into differently angled cones, depending on the size of pie slice taken out.

The latter is akin to mathematical progression—and geometry is the basis of building—so it's not surprising that Reinhardt also employs representational and metaphorical images of making in his jewelry. Big hook forms come from his observations of construction sites and mechanisms. His current pieces *Cone City, Conic Cathedral, Holey Moley,* for instance—are explorations of layered interiors, posing as rooms or chambers of the heart. One is even reminiscent of the arrangement of cells in a wasp's nest or the six-sided building blocks of nature.

These studies of structure must be analogies for Reinhardt in his crafting of the object, and metalsmithing is an inherently analytical process. As a method of interpretation, I look at how the piece is made, and ask, Is this significant to the overall image? Is it relevant to the material, to the object's function or symbolism? What does the process tell of the labor involved, the technology, the overhead? What does it tell of an intellectual pursuit?

MAKING AND MEANING

Gary Griffin and Erika Stefanutti have postulated that the raw materials of artmaking are not blank canvases, figuratively speaking, and artists would be well-advised to pay attention to the historical and associative values of their materials. *The act of making* is another physical property not to be taken for granted. They point out that "the common belief [is] that the idea supersedes the actual object, where the object is always an imitation of the idea." In artmaking, where "influence or meaning flows only from maker into material,"[3] Richard Reinhardt is on the alternating current.

I asked Reinhardt if his work is about "smithing," as Sharon Church said, and pointed to details in his pieces that indicate process and show how the work was made. Reinhardt agreed; they were not planned as design elements. The bracelet *Cat Tails with Edge Window* has such a detail—the edge window—where its hollowness as a container form is revealed. Reinhardt said, "That's where the form wouldn't come together" he couldn't get the two curved sides to close up. The design evolved from the making of the object: "I've always responded to that process, being receptive to notions that cross your mind as you're doing it."[4]

Another bracelet, *Spears and Darts*, has similar functional detail. The dark lines on its smooth silver surface are actually penetrations of its hollow walls. These serve as outlets for pickle and flux as the container form is soldered shut. (On other bracelets, Reinhardt has made the cuff ends open for this purpose.) On close examination, the piercing reveals the bracelet to be an object that might have appeared solid.

Reinhardt's jewelry forces one to think about making. One of his chains, for instance, is a repeating link made up of three parts. He has taken a straight piece of wire, double-beveled both ends, and soldered a jump ring to each. He admits that the work is very time-consuming and laborious—"dreadful," but he does it all himself while listening to operas.

"Everything that I've ever made, with the exception of two pieces, I've made every bit of it myself," he says. "Groping and hoping" is Reinhardt's term for the conceptual part of art making, and he enjoys the labor as an antidote: "Let's get it done." Other jewelers prefer having an assistant perform the mundane execution, but he enjoys identifying with the workers in Cellini's shop.

This acknowledgment of past metalsmiths is part of the process. "Waves of Cellini, Fabergé, Joseph Richardson, Revere are in the air," Reinhardt feels, "if you're lucky enough to get tuned in." He also gets vibes from his father, who taught mechanical arts and did sheet-metal and iron work. Creating under such collective influences acquires new meaning: Perhaps what an artist learns from going through the process of making is the original, historical contribution. In this context, Reinhardt observes, he "cannot conceive of a shape in hollowware that hasn't been done."

Spears and Darts, 6.20.87; Handwrought sterling silver

MAKING AND MATERIAL

Like recycled designs, material has a past life—metals, in particular, considering the amount routinely melted down. All its previous incarnations, all the hammer blows, add resonance to the metal object's present form. This unseen presence is complemented by the visible record of the material in the world—its uses, value, method of production, trade.[5]

The distinctive heritage of silver is an important historical source for the metalsmith; it can indicate a traditional craft, presentation silver, or a legacy. Reinhardt, in particular, uses this precious metal for its qualities of permanence and longevity, and conceives of his work as heirlooms: "My position always has been that the history of man is recorded in metal and stone, the most permanent being gold and silver, because they last." This combination of culture and material is united in the craft of silversmithing.

The notion of longevity is factored into the heaviness of Reinhardt's work, as though its visual and physical weight secured its place in the world. His practice is to use a thicker gauge than necessary, for he "equate[s] weight with value and value with mass."[6] But specialized labor demonstrates how silversmithing can impart a weightiness of its own, ensuring that the finished product will be valued. The workmanship associated with silver gives the metal its special status.

Silver is the metal of choice in making unique objects—consider Tiffany, Gorham, the *Liberty Bowl*—whose acclaimed histories influence the contemporary purchase of countless wedding and anniversary gifts. For jewelers, silver may be less symbolic; it is what they do with it that makes their work stand out.

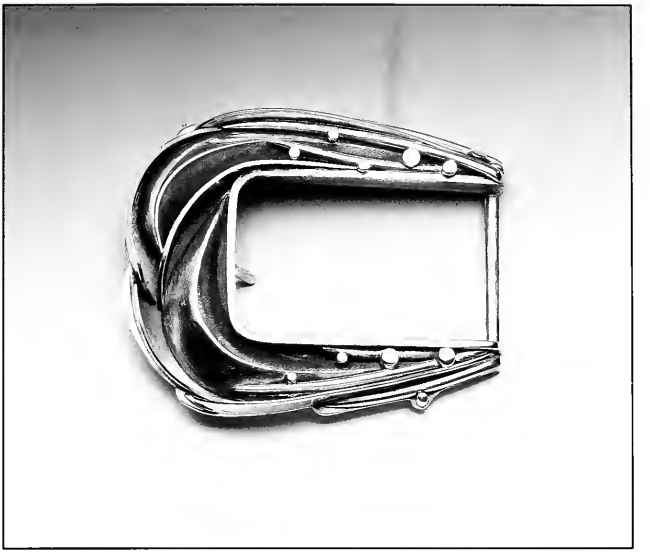
Originality, more than material weight, will make Reinhardt's work last: "I think I've seen things and made things that are generally different from most. I feel that my work won't be melted down but kept for its *artistic* value as well as its intrinsic value." The proof exists in the object that is passed along from generation to generation, evoking images of the family silver.

In fact, Reinhardt's concern with artistic legacy is manifested in the heirloom status he gives his work. Periodically, he has culled pieces from his inventory to keep for himself or give to other family members; his wife, Hazel, has her own private collection. He can easily remember when he did not enjoy the luxury of keeping his own work; starting out, he made numerous bowls that he sold inexpensively, as he needed the commissions and money. In recent years, he has resisted selling his early hollowware, to reserve it, instead, as a legacy from him as father, grandfather, and great-grandfather.

MAKING AND KNOWLEDGE

The legacy that Reinhardt leaves in education is also important. "I've dedicated myself and my life to the students who come through this school."[7] Similarly dedicated as a student himself, he relied on "learning by doing" when pressed into teaching the influx of returning G.I.s before getting his own degree, and also when developing his metalsmithing skills from a crafts course for art education majors.

True to form, Reinhardt's work ethic is based in self-sufficiency, where a love of making is expressed in his personal environment and family life. Visiting the Reinhardt's home is like seeing a record of his work life. It's full of Reinhardt's furniture. There are modernist end and coffee-tables with inlaid flagstone tops, from his industrial-design business. The family dining table is large and rustic, designed like a picnic table with bench seats. One seat boasts a family tree, a work-in-progress as each child and grandchild have come along.



Heavy Foliate Forms, 3.4.91; Handwrought sterling silver

The great room that Reinhardt built over the garage has a cathedral ceiling, stone fireplace, and large picture windows. "I've been blessed with an ability to do things. Who in his right mind would start out to build this place who wasn't a builder himself?" He put up the roof beams with a rope and ladder, almost single-handedly. "If the ceiling wasn't enough to figure, the top of the roof is a single parabolic arch." His engineering has been largely intuitive, the knowledge coming from observation, a basic course at school, and the time spent with his father.

There is an element of the self-made man to this story, but the main example given by Reinhardt, in his roles as father, student, teacher, and jeweler, is that making is an important part of learning.

Reinhardt's longtime friend and colleague William Daley has observed that the art activity is "thinking through modeling, through the act of creating and making." Daley says:

> As you work through things, you study out possibilities. . . . It's a central activity to becoming a vital human being, a smart, coping human being. . . . And art does that. You can't make art that's any good and be indifferent, or be not together.[8]

Hitting the nail on the head, Daley's comments are a testimony to Richard Reinhardt's lifework. And this retrospective exhibition, "Full Circle, A Legacy of Metalwork," is aptly titled.

---

[1] Marian Pritchard, "Richard Reinhardt, Discontinuous Continuity," *Metalsmith* (Spring 1989), 31-32.

[2] Ibid.

[3] Erika Ayala Stefanutti and Gary Griffin, "Remaking Material," *Metalsmith* (Summer 1994), 32-39.

[4] Richard Reinhardt, in interview with author, August 14-15, 1997; this is the source of subsequent comments attributed to him, unless otherwise noted.

[5] Stefanutti and Griffin, "Remaking Material," 38.

[6] Pritchard, "Discontinuous Continuity," 32.

[7] Richard Reinhardt, in interview with Christina James, May 18, 1990.

[8] William Daley, in "Contemporary American Crafts Forum," Renwick Alliance of Renwick Gallery, Washington, D.C., September 26, 1992.

REINHARDT HANDWROUGHT STERLING 6.18.79

SHARON CHURCH

For the past two decades, Richard Reinhardt has taken stamp in hand and ceremoniously claimed each piece before its making. With each initiating blow, he denies the anonymity of sheet and wire with the clarity of his intent. He hesitates for a moment in homage to the mastery required; then, experience and expertise mandate his confident strike. This work will survive, not because of what it is made of but because of what he will make of it.

Thus began the past twenty years of Reinhardt's most prolific artmaking. His decision to resign from administrative duties in the midseventies allowed him to redirect his energies to teaching and making art. At the same time, he challenged himself to make work that would compete at the highest level and be recognized for its artistic merit. One of the first pieces made during this period was a bracelet for his wife—a hollow-formed silver cuff, stamped on the interior with "Dick loves Hazel." When Helen Drutt English unexpectedly happened upon this piece, she immediately recognized the power of his work, both in its intent and its making. Two years later, his first solo show, at the Helen Drutt Gallery, received national recognition.

Reinhardt dreamt of silver bracelets rolling down a chute in endless variations. He carried notions in his head of what he calls "discontinuous continuousness." In his studio, he forged heavy wires to criss-cross hollow-formed cuffs in a dizzying and confounding array. As his ideas expanded to include neckpieces and belt buckles, the diversity of his interests came to light: His love of guns and their mechanisms informed the spring closure of his torques. Lavish use of material gave sensuous substance to his work. The power of hammer and stake resonated through his orchestration of convex and concave forms. Each piece embodies seemingly simple aspects of geometry—triangles inverted or reversed, twists made one way and then another, something turned inside out. Even now, as his hands trace his decisions across these pieces, who can follow him completely? There is mystery in his facility; what we think we know becomes something we do not understand.

Watching Reinhardt plannish reveals something of his making. He holds the silver in a gloved hand; the hammer is old, cared for to last forever. He is dressed in his apron, and, if it is a Saturday, he has ritually polished the copper pipes of his basement sink. The ship's clock has been wound and set, music is playing, and, with great clarity, one blow falls next to another in

Flat to Vee, 6.18.79; Handwrought sterling silver

Torque, 8.9.80; Handwrought sterling silver

an endless rhythm. It seems as if the piece raises itself from flat sheet into form. As he says, slow is fast. A trumpet tune emanates from his lips as he travels to the annealing pan. Everything is in good order. He displays the drawings in one of his many sketchbooks, or maybe a doodle on a loose sheet of paper. He describes what he is thinking, but, again, one gets lost in his ostensibly simple plan. Yet, we know he will amaze us.

Richard Reinhardt has done so before. In the early eighties, when he had his second exhibition of cuff bracelets and torques, it seemed that he had embarked on a lifelong exploration of circularity and the round. His complex forms emerged, through additive means of layering, cutting, inverting, and reversing, in a never-ending array of possibilities. His interest in tessellations and modulations fed his dictum that each piece leads to the next. How often, though, has he also promoted the necessity for change?

By the end of the eighties, this additive mode of working gave way to subtraction. Rather than spiraling out, he focused the viewer on interior space, containment, holes, and dark spaces. His exhibitions at the Swan Gallery had a far different feeling from those of his earlier work. Gone was the confounding nature of lines moving round and round; the newer work was made up of fewer, more volumetric shapes. At the same time, it appeared to have lost weight through an elegant streamlining of form. Holes in the softly gleaming surfaces seemed to float, while the tautly puffed forms expanded to indicate some great, benevolent force at work on the inside. This was silversmithing as a powerful jewelry form.

Throughout these exhibition years, Reinhardt felt a great responsibility to both the public and the galleries that represented his work. He was unusual in his ability to balance his own needs as an artist with the given requirements of the public. When Pennsbury Manor sought a silversmith to make a colonial warming dish for its collection, Reinhardt was approached. Although he was unwilling to replicate a specific historic piece, he was delighted to accept the

Torque, 9.22.80; Handwrought sterling silver

challenge of melding his own ideas about this particular hollowware form with Pennsbury's interest in showing authentic colonial work. The completed piece not only represents his significant skill as a smith, it stands apart in his body of work as testimony to his pride in America.

In 1986, after forty-five years of teaching, Reinhardt retired. A lifetime of duty rendered to his country, to his alma mater, to his colleagues and students, privileged him to go into his studio and make what he wanted, fully and completely, for the first time in his life. He decided to work solely for himself and his family, which had grown to include several great-grandchildren. The joy of freedom he most certainly felt that first day after retirement continues to surge through the work he has been making ever since.

Reinhardt never missed a beat, walking out of the classroom and into his studio. After his last one-person show, in 1987, he began work on a series of chain neckpieces. His requirements were typically rigorous: The chain must continuously fold into itself as it is dropped into the cupped hand, and, just as easily, release into a straight line as it is drawn back up. What modulations and variations are possible within a loop-in-loop linkage system? His study in organized movement began to take on baroque qualities. Snips and pieces of wire dangle in apparent chaos from his neckpiece *Jumble:* in *Spirals and Jumbles,* a profusion of rings and links slides loosely across structural elements. Throughout, suggested symmetry and restraint maintain visual cohesion, while issues of pendant become increasingly dominant.

As time goes on, his musings split in two. In some of his work, images evolve that are fanciful and quite large. Silver forms combine into animate plumage; a thunderbird stretches across the breast; ships caught in a wake of silver chain approach and retreat in a marvelously compressed three-dimensional space. Reinhardt always relished making toys and furniture for his family; medieval imagery, castles, and knights had been a dominant theme. Now, he conjures up this world as one very real aspect of his professional studio involvement.

At the same time, his passion for geometry begins to work a different kind of magic through a series of pendant elements that are completely abstract, as in *Nepalise Nonpareil* and *Long Cones.* His simple geometries become complex in relation to one another; figuring them out

boggles the mind. He describes the math that underlies his *Song of the Sherpa:* By maintaining a constant measure from edge to apex in each of his cone elements, he creates a vertical pendant form that visually implies a larger single cone. This is an exercise in pure geometry, and it represents the kind of thinking that informs much of his work. Whether one intellectually grasps this in viewing, or whether one simply senses that the work is "right," the artist's wizardry connects us to a universal language of form.

Considerable planning precedes each piece, but this is only the beginning. At the bench, Reinhardt favors process over the dryness of design, knowing that the work will gain life through making. So much happens that is unexpected; sometimes, he sets himself up for just such a possibility. A reversal of format or an inversion of elements often leads to new ideas and future investigations. He remains open to the serendipitous moment, the suggested move, the unexpected solution. It is an aspect of work that keeps him going. In fact, his pace is accelerating. Two years ago, he had a heart attack. Pressured more than ever before, he now uses everything he has to give form and substance to his imagination. He is inspired, knowing that the work is worthy, and he rails against the fact of time.

Three of his most recent pendants are titled *Conic Cathedral, Cone City,* and *Concentric Cones with Oval Holes.* As their names suggest, they are constructed of silver cones incrementally scaled to fit inside one another. Here, his understanding of geometry is used to reference architecture–proportionately Gothic, occasionally buttressed. He draws us into a maze of interior space through tantalizingly small openings. Light comes from within; we are seduced by the illusion of deep space created through compressed perspective. Again, Reinhardt presents us with his mystery of the simple becoming complex. He invents a structure we can only partially perceive–a metaphor for life.

And so Richard Reinhardt returns to his studio daily, where he confronts material and process in his search for something that he doesn't know. He is convinced that there are forms and shapes beyond our comprehension that, occasionally, are revealed to us. His work–his whole life–is directed toward that encounter.

Bird (detail), 8.22.95; Handwrought sterling silver

Bracelet, 1.13.83; Handwrought sterling silver

Bracelet, 1.7.85; Handwrought sterling silver

Moonshot, 10.15.87; Handwrought sterling silver

Bracelet, 8.29.87; Handwrought sterling silver

INTERVIEW

CHRISTINA JAMES

This interview with Richard Reinhardt was conducted in 1990 by Christina James. At the time, James was a graduate student in Metals/Jewelry/CAD-CAM at Tyler School of Art, Temple University.

The original interview was edited for this exhibition catalog; because of its historical nature, there was no need to update the content. Richard Reinhardt stands by what he said in 1990.

Christina James My questions are divided into three areas. The first is about your background, your work, and the philosophy of your work. The second is about your teaching and being an educator. Third, I would like to know how you feel about certain metals issues.

Can you tell me about your educational background?

Richard Reinhardt I had the standard Philadelphia public-school education. I went to elementary school and high school. I wasn't a particularly good student. My memory of elementary school is that I just didn't like it. Strangely enough, as I've gotten older, I think that was probably one of the best parts of my education, because a lot of the things I know about basic science are things I remember learning in eighth grade. I went to West Philadelphia High School, where I took the vocational art program with college preparatory course work. The straight vocational art program didn't offer enough academic subjects to go to college, if you ever wanted to go. Not that I wanted to, but my father was a teacher at West Philadelphia High School, and he felt that the future was going to require a degree. He taught for forty-five years. He was head of the Department of Mechanical Arts, but he never had a degree. In the old days—he started to teach in 1910—all you had to do was be able to teach, particularly in mechanical arts. He did sheet-metal work and wrought-iron work.

CJ Did your dad influence you?

RR My father thought that unless you became a teacher, you wouldn't make much money as an artist. He knew you could no longer teach without a degree, like he had been able to. He suffered all his life feeling he was inferior to the other teachers. Of course, he wasn't, but he felt that he was.

At that time, the Philadelphia school district offered a scholarship to the Philadelphia Museum School of Industrial Art (now The University of the Arts) to every high school in the city. That was a four-year, fully paid scholarship.

At West Philadelphia High School, there were three kids, me included, running neck and neck for that scholarship, but only one person could get it. The school felt so strongly about all three that one of the office workers got a friend of hers—Harriet Biddle—to put up the money for the other two. I got one of those Biddle scholarships.

That's how I came to the Philadelphia Museum School of Industrial Art; it was the educational arm, if you will, of the museum. It had been founded in response to the Centennial Exhibition, in 1876. Everybody was taken with the great work displayed there in the industrial products of the world. People in Philadelphia and at the museum thought: They are ahead of us; we'd better start a school to train people in the arts. So, school was very much a commercially oriented place, where you went to learn about some practical application of art.

I took art education because it was the only department where you could get a degree; everybody else got a diploma. I thought I would be able to raise a family by getting the degree at school and becoming an art teacher.

I went through my junior year at PMSIA. But, in 1942, I left to take a job at the Edward G. Budd Company, because the war was on. We were already in World War II.

CJ What did they produce?

RR The Budd Company was part of the big, heavy metals industry; mainly, they produced stainless-steel railroad cars. During the war, they made airplanes, railroad trains, and tanks. I got a war job with the Budd Company as a patent draftsman. The government required that things be patented all through the war, and that requires very specialized, instrumental drawing work: shaded, mechanical drawings in perspective. That's what I did. But I found I couldn't stay there. I felt I had to go to war.

CJ You felt it was your responsibility to this country?

RR I felt I had to go, because everybody else was going. So, I decided to get married and to go to war. I married Hazel Scott, joined the Marine Corps, and served in the Marines for three years. I came back after the war, in 1946, and went right back to art school—and finished school.

At that time, they had the G.I. Bill of Rights; the government paid for soldiers to go to college. Suddenly, the school was bombarded with students. In September 1946, the school had a thousand students; by the next year, they had twelve hundred. The school got so big, so quick, that they needed teachers. They hired me before I graduated, because I was an art education student who had completed three and a half years. But because I started to teach, I had to defer taking courses, so it took me until June 1947 to graduate.

CJ Since you hadn't actually received your degree and you hadn't had any teaching experience before you went into that classroom, how did you feel? Were you confident that you could teach?

RR I did, because I wasn't without experience. As a junior, I had a year of practice teaching. Then, in the Marine Corps, I taught school. I was a drill instructor, with seventy-five men in front of me. There was a lot of lecturing; we had to teach the recruits kind of the basic things every day.

By the time I went overseas with the Third Marines Division, I was a platoon sergeant. And then the war was over. While we figured out how we were going to get everyone home, the Third Division decided that each soldier would go to school, do sports, or work. They didn't have a school, so they invented one. I said that I could teach mechanical drawing and art. So, I taught school in Guam for three months, every morning, in mechanical drawing.

When I came back, all the students were ex-G.I.s. Virginia Cute was teaching jewelry and silversmithing. I took a course with her called Crafts for Elementary School Teachers. I really loved the jewelry projects and, somehow, was good at it. Virginia realized that with all these G.I.s coming back, the classes were going to get big, and she'd need help. What better to have than an ex-marine sergeant as a helper? So, that's how I became a jewelry teacher.

CJ I am aware that you studied with Baron Erik Fleming at the Handy and Harman National Conferences for Teachers.

RR That requires a bit of explanation. Margret Craver was a young, beautiful jeweler-silversmith from Wichita, Kansas. She got a job with Handy and Harman, a big silver producer, teaching rehabilitation for servicemen, like occupational therapy, to help G.I.s make jewelry. She also convinced the company to develop what was called the Handy and Harman Crafts Service Department, to service the schools with any products that Handy and Harman made. Then, she and the company established the Handy and Harman National Conferences for Teachers. The first year, they selected people from across the country to attend, and they picked Virginia Cute, from Philadelphia. She went and studied with Sir William Bennett, from England, who taught raising techniques.

The conference was such a success, they decided to do it again, in 1948. They had more of a competition to select participants that time, and Virginia said to me, "You're going."

I sent photographs of my work, and got one of the positions at the conference. The teacher at the 1948 conference was Baron Erik Fleming, the court silversmith of Sweden. He taught us the stretching method of raising bowls. That's a system whereby you have a disk of silver two or three gauge in thickness, and maybe three inches in diameter. You hammered that out with a great big, heavy, ball-shaped hammer. You started hammering in the center of that disk on an angle, thinning the metal out and stretching it up to make a bowl maybe six inches across the top and three or four inches deep. The edge was an eighth of an inch thick, but the rest of it was tapered down real thin. It was arduous, but you could make beautiful bowls. I made a lot of bowls, pitchers, and things like that in that stretch method.

There were a dozen people at the 1948 conference. Alma Eikerman, Earl Pardon, Art Pulos, and Bert Keeney were there. I also went to the third conference, in 1949, by telling Margret that I needed more instruction and had to come the second time. I said, "I'll come and I'll be a shop assistant. I'll sweep the floor. I'll help, but let me come." She agreed that I could be the shop man, but said I also had to act like a participant and make something while I was there. I thought that was great.

Baron Fleming came again for my second year, but he got sick when he arrived in this country. He couldn't come immediately to the conference so I taught for the first two days. Then, Margret Craver hired a teacher from the Midwest named Raoul Delmar. Fortunately, Baron Fleming arrived after the first four days of the conference.

My formal training as a metalsmith consisted of the elementary education crafts course with Virginia Cute and the Handy and Harman workshops. I also had an experience with an old jewelry teacher here named Douglas Gilchrist. He couldn't see well, so I used to sneak into his classes to make little bits of jewelry for my wife.

For the most part, I am self-taught. I studied hard. I got all the books you could get. Did you ever hear of Greta Pack? She published three books in the late thirties. One was called *Chain Making*, another was called *Jewelry and Enameling*. I learned a lot from those two books.

There were very few textbooks and few places to buy tools and equipment. In fact, when Handy and Harman broke up the crafts service department, I bought all the tools they had, the whole set of stakes, and everything. They had made special tools in Sweden that Baron Fleming had wanted. I still have a lot of the tools. Handy and Harman also stopped doing the conferences. I think they had five all together.

CJ I'd like to talk about your work. When you sit at your bench, how do you start to work?

RR Well, you grow from what you were to what you are. In the early days, inspiration for anything I did came from pictures of Baron Fleming's work or from Andersen, another big outfit in Sweden. My ideas came from what had been before; that was my impetus. It had to be medieval, ancient, or in a museum or it didn't count. But when I sat down to try and make something, I didn't know how to do it. I would try to teach myself. I was more involved with direct metalwork than with drawing pictures and designing and planning. I was responding to the way the metal was. You could get it in sheets. You could get it in wires. You could get it in half rounds, round, square, oval, rectangular. I responded to that and fabricated things without changing the material much. I think that's evident in some of the things I did in the early days.

Then, of course, I responded to the needs of the people who gave me commissions. I must have made one hundred candy dishes. I was cheap, because I needed the money to raise my family. And I was fast. I got a lot of practice, because I got a lot of work.

CJ Most of the objects were functional?

RR Oh, all of them. At that time, and in my mind, there was nothing to be made that wasn't functional. It never occurred to me to do a piece of conceptual art. Work was either useful or decorative. I made earrings, chains, and bracelets—functional jewelry in mostly a kind of pseudo-Swedish style. And sugar bowls and cream pitchers and that sort of thing. I did a tremendous amount of that work. That's how I survived, because we didn't make much money here in teaching.

CJ Can you tell me about the wedding crowns?

RR They are conceptual, although I didn't see it that way at the time. I saw them as moneymakers. When Baron Fleming came, he showed pictures of his work. In Sweden, the brides had a tradition of wearing a crown when they got married, so he had made a number of crowns. I thought this would be great to start in this country.

I made a crown. One of my students, Louise Mayer, was going to get married. I said, "If I make the crown and give it to you, will you wear it in your wedding and let me call the TV stations and newspapers and see if we can get some publicity? If we can, and if you let me do that, I'll give you the crown."

That was the beginning. I did get a couple more crown commissions, but it never really took off.

I didn't start to make work with an artistic rationale until ten years ago. I had always planned things, but they were centered in commission work, as opposed to work that resulted from an examination of my heart and asking myself, "If you could make anything you want, what would you make?" I think that was a personal limitation due partly to my education. It was not a conceptual education; it was a disciplined education. But it hurt the people who were really artists, because when they went off in some personal way, the teachers said, "That's wrong." The easy thing to teach is technique. You can teach a student to solder, to raise, and to be technically proficient. But all the time spent doing that, generally, is not spent experimenting or in trying to find new ways to do things.

If you really want to make something, you will develop a technique that will enable you to do it. If you keep pounding away and try to make something happen, you'll learn how to do it. A teacher can't possibly teach all the techniques. I always tell the kids that technique and the disciplines are not important, except as they are necessary to give form and substance to your idea.

As a teacher, I hope that somebody can make a bowl, if you will, out of sheets with holes in them—a conceptual kind of bowllike form as opposed to a bowl. Because of that, I think this is a very exciting time.

CJ When you describe yourself to someone, what title do you give yourself—jeweler, silversmith, metalsmith, artist, craftsperson? What do you consider yourself to be?

RR At the end of the line, it's different from what it was. Right now, I consider myself an artist whose medium is metal, principally silver. My letterhead, which I had printed in the sixties, reads, "Richard H. Reinhardt/ Designer-Craftsman." I think that's kind of goofy now, but I still use it, because I had so much of it printed.

CJ Why do you think it's goofy?

RR Craft has very little to do with art or design. Craft carries with it the way to do it; the name implies that. Historical precedence informs it; finish is a part of it. It has recognizability. The craft of making bowls, the craft of making shoes, the craft of making coffins, or what have you, is how to make it. The old craft guilds were centered around the notion of apprenticing a kid to teach him how we do it; it's the antithesis of inventive artwork.

Now, if you think of craft as the technical how-to-do-it, then artwork without craft isn't usually much good, in my mind. Whatever it is he or she is going to make, the true artist can't avoid the constrictions of craft.

I am closely tied to the craft. In fact, all the jewelry that I made in the last ten years was produced using the craft of the silversmith. All the silversmithing hammers needed to make pots and pans and hollow handles, I now use to make jewelry. Without that craft, I couldn't do my jewelry. Yet, the more you worry about the craft, the less opportunity you have to invent something new—and creativity implies that it's new. You're not being creative if you know what you're doing. It's got to be out a little beyond what you know. You have to hope you're going to be able to do it.

It wasn't until the end of my career that I started to think this way. When I was fifty-five years old, I woke up and realized that I had spent a colorful, long, and productive career as an art teacher and arts administrator. I decided that if I was ever going to do anything as an artist, I couldn't continue to do what I was doing.

Back in the sixties, I had gone into industrial design. I was making furniture. I did a lot of big commissions in Philadelphia—big boardroom tables, reception desks, that kind of thing. People demanded the work. I got so busy that I had to decide whether I wanted to stay at school or go into business, build a shop, and hire workers. What I liked about the furniture was making it. I made it all by hand. I had a big table saw, but no other power tools. I realized that if I got into business and started responding to the orders, I wouldn't have the joy of making, so I consciously stopped and devoted my time to being at school. Eventually, I became dean of the college.

On my fifty-fifth birthday, I decided to return to the teaching faculty and see if I had anything to offer. The significant thing is, I was able to go back and compete in the world and, in fact, make a national reputation for myself for making jewelry, using silversmiths' techniques. It was unique and of interest to me. I was widely accepted. In the last ten years, I've had something like seven shows, and they were all wildly successful. I've been able to capitalize, in some way, on all my past experiences and funnel it into this jewelrymaking and my concern for the circle. I'm concerned with concentricity, with two things becoming one thing and one thing becoming three things.

CJ I've read about your work, and I heard the term "discontinuous continuity."

RR In fact, it was printed as "discontinuous continuity," but what I said is, "discontinuous continuousness." It's a term I invented that comes from the idea of things that seem to be continuous, but are not. Things are, in fact, discontinuous, but when you look at them, they seem to be continuous. Forms, literally, seem to move. If you study my body of work, certain elements appear to move. They can't move, but your eyes start moving around trying to follow these elements, and pieces kind of shift.

That's what has intrigued me, because when these elements start to move, I know I've got it. As you move visually around the piece, you try to find out where this form is coming from and where this other one is going to. Suddenly, your eye jumps, and that's a prime example of "discontinuous continuousness." Elements are not continuous, but they look it. It seems like a neverending search, because one thing keeps leading to another. Not many people have recognized that, but some have. When you see my work and check them by the dates, you'll see they've gone from relatively simple things to things that are simple but much more complicated, at least to me. That's what excites me most. I think that, conceptually, if you can manipulate the material, if you have the skill and the craft, you can turn it into whatever story you want. All you have to do is decide what the story is.

CJ At present, what is the philosophy behind your work?

RR I want to make good wearable jewelry that's accepted in the mainstream. The level of personal investigation and execution should, at least some of the time, make it more than just a piece of jewelry. The implication is that it's art, and I think that I've achieved that in some pieces, although certainly not in everything. I have a half-dozen pieces I would categorize as seminal. These pieces have qualities that make them more than jewelry, but they have never lost the jewelry aspect—anybody can wear them.

CJ For you, what is the most fulfilling aspect of teaching?

RR To watch the growth and development of the students. The big thing is to see a person grow and flower as a result of what I do—not to make him or her into something else but to see what's inside—to encourage students to be as good as they can be. That's what I do, and that's the most fulfilling thing—to see a student succeed. Frequently, the success is quite different from what was anticipated, because who knows what's locked up inside? Who knows where you're going to go, what you're going to contribute? You might be doing things now that I look at and think are terrible, but as long as you can get hold of it and make it into something, chances are I won't think they're terrible. There's a certain connection between all artists. I can tell when your work is good.

CJ What do you feel is your primary responsibility to your students, to make them be the best they can be?

RR To teach the mechanical things that can be taught—that goes without saying. My responsibility is to be prepared to teach the students, to grow with them. As they get better, I get better. And to keep an open mind. That allows me to support the student when the student's approach to the finished product is different from my own. I think that's the most important responsibility, and that's what makes teaching hard.

Talking about the significance of my work is important, too. I may be unusual in the field of metalsmithing, because there isn't anybody that got as far as I did with as little training as I had. I started out as a young guy without formal training in the craft, and became important. I'm very pleased with that, in a secret, private way.

CJ What do you think about computer technology being used in the metals field?

RR It's great. The computer will help make work come out quicker, more precise, and all the rest of it, but it can only respond to what's gone into it. The computer itself is insignificant in terms of the development of art, except in how it speeds up the individual creative process.

The computer has revolutionized the way of the world. That's as significant as the invention of the wheel, no question about it. But I'm not interested in it myself. The computer is just another drill press; it's just another milling machine; it's just another torch; it's just another saw. In a sense, it's another paper and pencil. I've got my sketchbook filled up with doodles of lines around things that go on in my head, and that's another kind of sketchbook, another kind of pencil, another kind of ruling pen.

CJ You view the computer as being just a new tool for the metalsmith.

RR A new tool that has to be harnessed.

CJ In what direction do you see our field moving?

RR That's hard to say. I believe that people will always need to associate themselves with objects that are pleasing to them, that help their soul. Every civilization has responded to the need for personal adornment—from African tribes that decorate their bodies with paint to the Chinese mandarins who had ten-foot-long fingernails covered with gold filigree, to modern-day people who wear my bracelets and my torques. That need will always be there, and there will always be space for people who can come up with creative and innovative notions using all materials. I, personally, am a grand believer in precious metal, especially silver and gold.

CJ What do you feel you've contributed to this field as a metalsmith and as an educator?

RR The fact that I've dedicated myself and my life to the students who come through this school. Some of them have succeeded and are important in the field; they are having a really significant impact. I think this has been my biggest contribution.

CJ Do you have any final thoughts you'd like to share?

RR One thing that makes me feel good is that the jewelry and metal objects I've made over the years are made in precious metal. They are well made and, because of that, they are going to last; they are not going

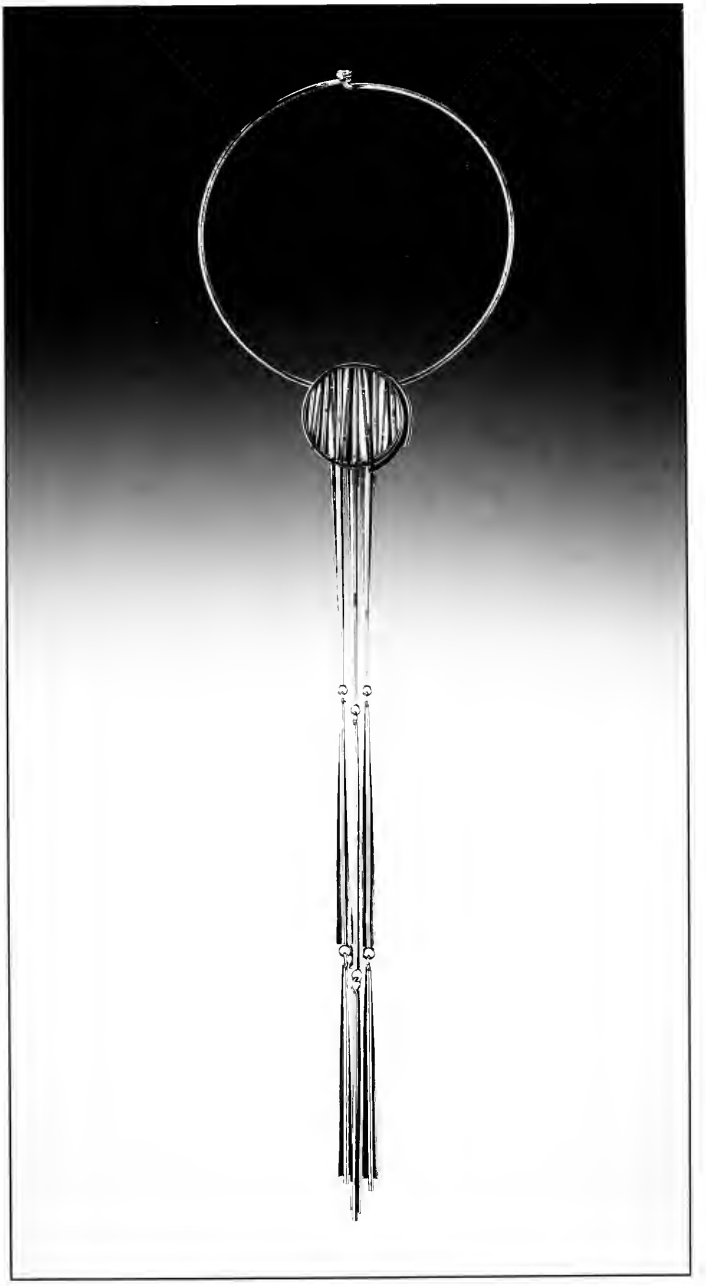
to disappear. I feel a certain gratitude in the knowledge that somebody is going to be wearing my bracelets a hundred years from now.

I look at the work that the Vikings did. It's still around a thousand years later, and it's beautiful. I make something and I realize that there was a Viking somewhere who experienced the same thing. I know he was uplifted when he discovered he could bend the metal this way and it would come out that way. I do the same thing thinking that I'm inventing, that I'm doing something for the first time, and I know, immediately, that I'm in a continuum that stretches over a thousand years.

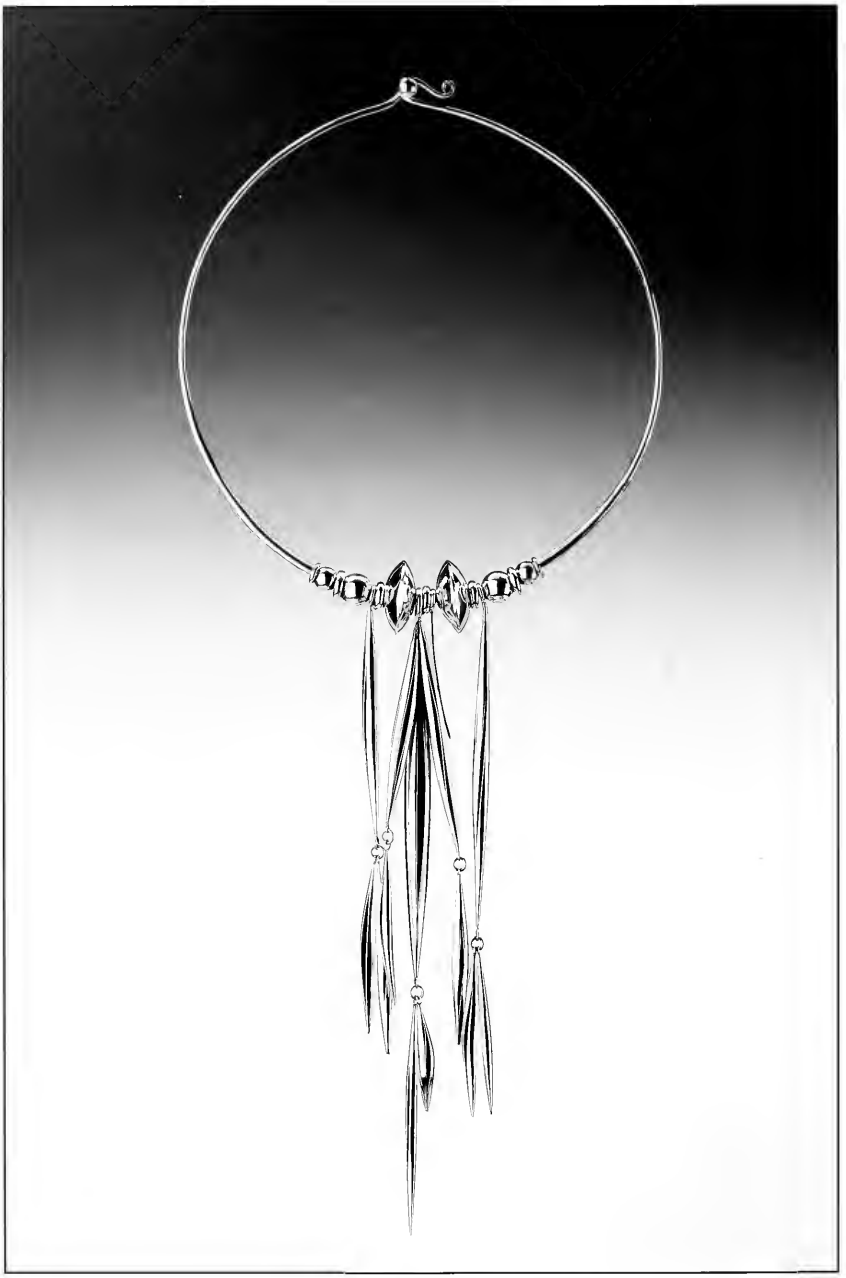
A final note: I went into my first show at the Helen Drutt Gallery scared to death. There I was, standing naked before the world, but it worked out. I stamped my name in everything—"Reinhardt/Handwrought/Copyright/Sterling." I made thirty pieces, mostly bracelets and necklaces and things like that. Afterward, in selling them and in keeping records, it was difficult to know which pieces were being referred to. I tried to figure out some way to identify each one, so a lot of my bracelets have names like *Moonshot*, and *Saturnalia*—funny names. Then it came to me: When I start a bracelet, I would stamp the date in it. It is very presumptuous to stamp a piece before you have a completed work. But the day I start, the first thing I do is stamp the blank, which I cut out, with numbers representing the day. 12-03-86 means that I started it on the third day of December in 1986. Every piece has an individual mark, which does two things: It serializes it and it names it. When I send a whole bunch of work to galleries, they can simply tell me that 12-03-86 has been sold, and then I know which piece they are talking about. Even more important is that each piece has a serial number that is its date, so that, in a hundred years, a collector can look and say, "This one was made before that one, and this one was made at the end."

CJ Making it easy for historians?

RR Right. It's neat. I guess that's it for my final note.

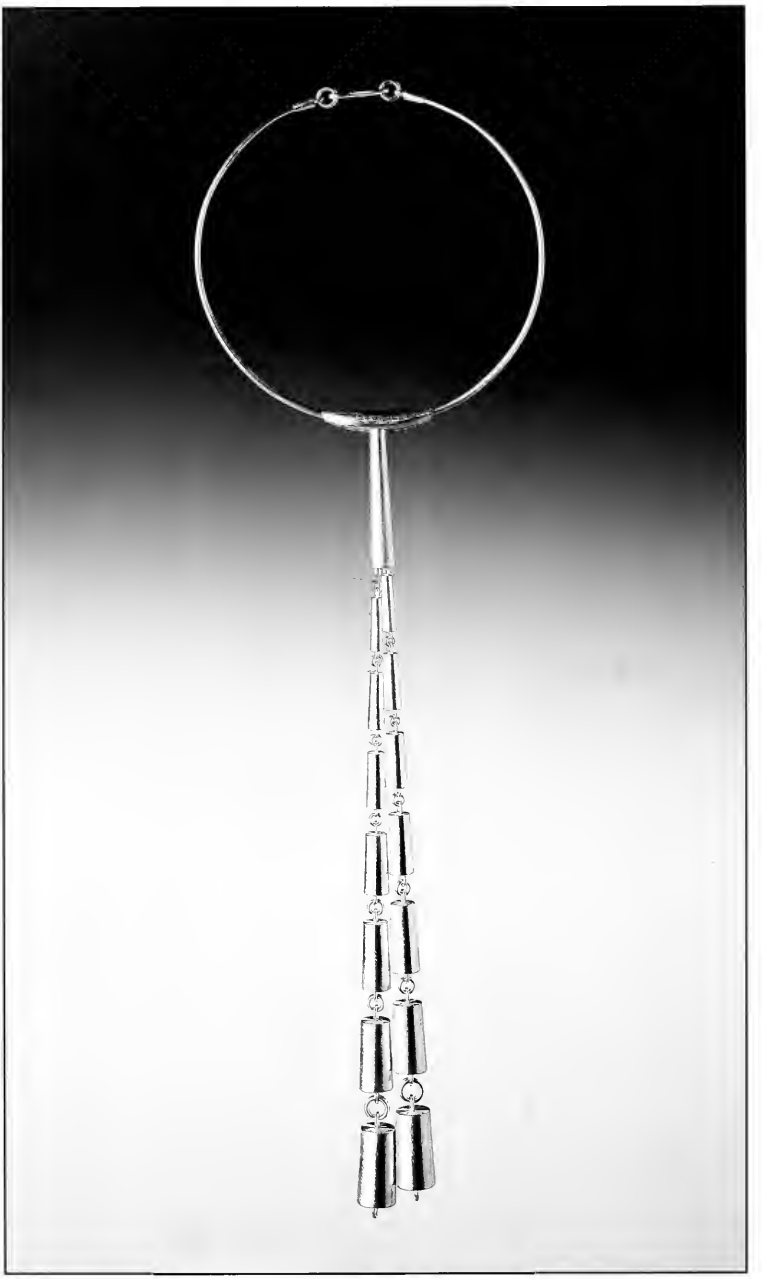


Neckpiece, 1978; Handwrought sterling silver



Cold Rhododendron, 11.1.88; Handwrought sterling silver

Neckpiece, 6.14.90; Handwrought sterling silver; topaz



Nepalise Nonpareil, 11.93; Handwrought sterling silver

Long Cones, 12.93; Handwrought sterling silver

Snakey Leaves, 5.95; Handwrought sterling silver

Neckpiece, 2.95; Handwrought sterling silver

Song of the Sherpa, 1.4.96; Handwrought sterling silver

Concentric Cones with Oval Holes, 8.26.97; Handwrought sterling silver

Holey Moley, 5.97; Handwrought sterling silver

Christmas Tree, 10.22.97; Handwrought sterling silver

RICHARD H. REINHARDT

BIOGRAPHY

Born: September 8, 1921.
Philadelphia, Pennsylvania.

EDUCATION

1986
Doctor of Fine Arts, Honorus Causa, Philadelphia College of Art (currently The University of the Arts), Philadelphia, Pennsylvania.

1948-49
Independent Study with Baron Erik Fleming, Silversmith to His Majesty the King of Sweden.

1947
B.A.A., Philadelphia Museum School of Industrial Art (currently The University of the Arts), Philadelphia, Pennsylvania.

SELECTED AWARDS

1980
J.E. Caldwell & Co., Philadelphia, Pennsylvania.

1975
Silver Star Award, Philadelphia College of Art (currently The University of the Arts), Philadelphia, Pennsylvania.

1948
Handy and Harman Award, National Silversmithing Competition, Rhode Island School of Design, Providence, Rhode Island.

1947
Alumni Award, Philadelphia Museum School of Industrial Art (currently The University of the Arts), Philadelphia, Pennsylvania.

1942, 41
Art Education Prize, Philadelphia Museum School of Industrial Art (currently The University of the Arts), Philadelphia, Pennsylvania.

SELECTED EXHIBITIONS

1998
"Richard H. Reinhardt: Full Circle, A Legacy of Metalwork," Rosenwald-Wolf Gallery, The University of the Arts, Philadelphia, Pennsylvania. *

1994
"A Moveable Feast 1964-1994," Museum voor Moderne Kunst, Ostend; Stedelijk Museum, Amsterdam.

1993
"Contemporary Jewelry 1964-1993: Selected Works, Helen Williams Drutt Collection," The Arkansas Arts Center, Little Rock, Arkansas.

"Daley/Vaskys/Reinhardt," Haviland Hall Gallery, The University of the Arts, Philadelphia, Pennsylvania.

1992
"Korun Kieli (The Language of Jewelry) 1964-1992," Röhsska Konstslöjdmuseet, Gothenburg; Taideteollisuusmuseo, Helsinki.

1989
"Richard H. Reinhardt," Quadrum Gallery, Chestnut Hill, Massachusetts.

1987
"Richard H. Reinhardt: Recent Work 1987," Swan Gallery and The University of the Arts, Philadelphia, Pennsylvania. *

1986
"Gold II Invitational," Quadrum Gallery, Chestnut Hill, Massachusetts.

1985
"Worked in Gold," Quadrum Gallery, Chestnut Hill, Massachusetts.

1984
"Modern Jewelry 1964-84," Philadelphia Museum of Art, Philadelphia, Pennsylvania; Cleveland Institute of Art, Cleveland, Ohio; Honolulu Academy of Arts, Honolulu, Hawaii; Montreal Musée des Arts Décoratifs, Montreal.

"Multiplicity in Clay, Fiber and Metal," Skidmore College, Saratoga Springs, New York.

"Richard H. Reinhardt," Swan Gallery, Philadelphia, Pennsylvania.

1983
"Affects/Effects 2: Work by the Faculty of Philadelphia College of Art," Howard A. Wolf Gallery and Edith Rosenwald Gallery, Philadelphia College of Art (currently The University of the Arts), Philadelphia, Pennsylvania. *

"Richard H. Reinhardt," Helen Drutt Gallery, Philadelphia, Pennsylvania.

1982
Philadelphia Art Alliance, Philadelphia, Pennsylvania.

1981
"Broad Spectrum: Artists who teach at the Philadelphia College of Art," Howard A. Wolf Gallery and Edith Rosenwald Gallery, Philadelphia College of Art (currently The University of the Arts), Philadelphia, Pennsylvania; Allentown Art Museum, Allentown, Pennsylvania; The University Art Gallery of the University of Pittsburgh, Pittsburgh, Pennsylvania; William Penn Memorial Museum, Harrisburg, Pennsylvania. *

1980
"Richard H. Reinhardt," Helen Drutt Gallery, Philadelphia, Pennsylvania.

1978
"Wayne Bates/William Daley/Richard Reinhardt," Helen Drutt Gallery, Philadelphia, Pennsylvania.

1951
"Silver Heirlooms of Today and Tomorrow," Rochester Museum of Arts and Sciences, Rochester, New York.

1950
"Richard Reinhardt/Virginia Cute," Philadelphia Art Alliance, Philadelphia, Pennsylvania.

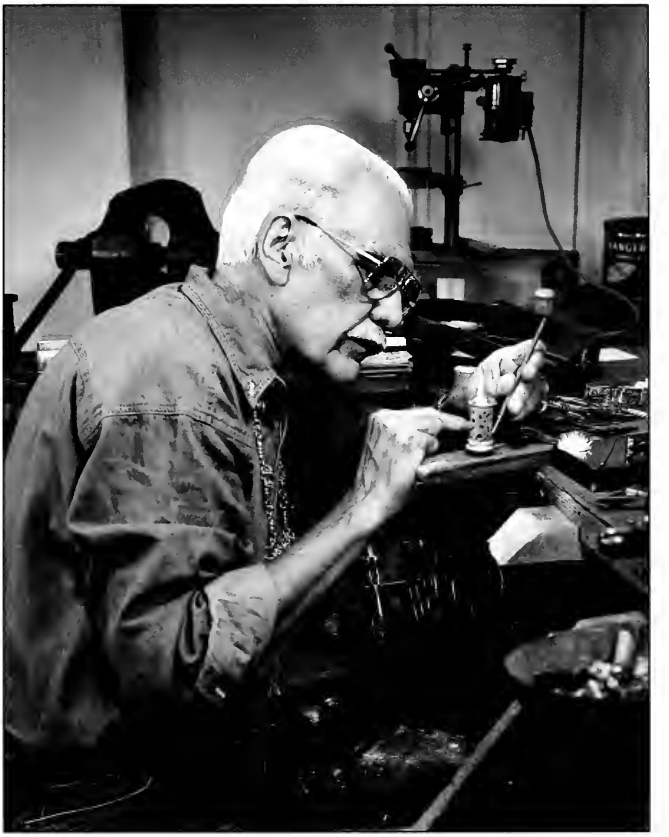
1949
"Form in Handwrought Silver," Metropolitan Museum of Art, New York, New York.

1948
"Richard Reinhardt/Virginia Cute," Philadelphia Art Alliance, Philadelphia, Pennsylvania.

** denotes catalog or brochure*

SELECTED PUBLIC COLLECTIONS

Museum of Fine Arts, Boston, Massachusetts
Pennsbury Manor, Morrisville, Pennsylvania
Philadelphia Museum of Art, Pennsylvania
Renwick Gallery of the Smithsonian Institution, Washington, D.C.



The artist in his studio working on the ***Pomonder*** pendant, 1997

EXHIBITION

CHECKLIST

** pictured in catalog*

EARLY WORK

Ladle, 1948
Handwrought sterling silver
9 1/4" x 2 1/2" Dia.
Collection of the Artist

Dish, 1948
Handwrought sterling silver, wood
1 1/2" H x 7 1/2" W x 10" L
Private Collection

Pipkin, 1949
Handwrought sterling silver
4" H x 6 1/2" W (including handle)
Collection of the Artist

Sugar Bowl with Lid, 1949 *
Handwrought sterling silver
4" H x 4" W (bowl and lid)
Collection of the Artist

Tall Pitcher, 1949 *
Handwrought sterling silver
7 1/4" H x 6" W (including handle)
Collection of the Artist

Wedding Crown, 1951
Handwrought sterling silver
3 13/16" H x 5 13/16" Dia.
Collection of Louise M. Bevilacqua

Candleholders, c. 1952 *
Handwrought sterling silver
5 1/2" H x 4" W x 9 1/2" L (each)
Private Collection

Sugar Bowl with Lid, c. 1952 *
Handwrought sterling silver
4" H x 5" W (bowl with lid)
Private Collection

Wedding Crown, 1952 *
Handwrought sterling silver
3 1/2" H x 4" W x 5" Dia.
Mrs. Wesley (Ellen) Emmons

Wedding Crown, 1952 *
Handwrought sterling silver
3" H x 5 3/4" W
Private Collection

Candleholders, 1955
Handwrought sterling silver and rosewood
11 1/2" H x 9 1/2" Dia.
Private Collection

Tankard, 1978
Handwrought sterling silver
5 1/8" H x 6 1/2" W
Collection of Cindy Reinhardt

Bracelet Bowl, 3.9.83
Handwrought sterling silver
3" H x 4 1/2" Dia.
Collection of the Artist

Baby Cup, 5.5.83
Handwrought sterling silver
2 3/4" H x 4" W
Collection of Christine Green

TORQUES

Torque, 8.9.80 *
Handwrought sterling silver
1 1/4" H x 6 3/4" Dia.
Collection of Helen W. Drutt English

Torque, 8.20.80
Handwrought sterling silver
1 1/8" H x 6 5/8" Dia.
Private Collection

Torque, 9.22.80 *
Handwrought sterling silver
1 1/16" H x 6 1/2" Dia.
Collection of Cindy Green

BRACELETS

Double Celery, 1978
Handwrought sterling silver
1 7/8" H x 3" Dia.
Collection of Catherine S. Daley

Bracelet, 1979
Handwrought sterling silver
1 1/4" H x 3" Dia.
Collection of the Philadelphia Museum of Art: Given by Helen Williams Drutt English in honor of the birth of Catherine Lindsay Green, granddaughter of Hazel Scott and Richard H. Reinhardt

Flat to Vee, 6.18.79 *
Handwrought sterling silver
1 1/8" H x 3 1/8" Dia.
Collection of the Artist

Bracelet, 3.16.80
Handwrought sterling silver
2" H x 2 3/4" W x 2 1/4" Dia.
Collection of Hazel Reinhardt

Bracelet, 4.14.80
Handwrought sterling silver
2 1/8" H x 2 3/4" Dia.
Collection of Mary Sell

Concave Spiral Bracelet, 1980
Handwrought sterling silver
2 7/8" H x 3 1/4" Dia.
Collection of the Philadelphia Museum of Art: Gift of the Philadelphia College of Art and the Swan Gallery

Bracelet, 6.6.81
Handwrought sterling silver
7/8" H x 2 7/8" W x 2 1/4" Dia.
Collection of Sharon Church

Bracelet, 1.13.83 *
Handwrought sterling silver
2" H x 3 1/4" Dia.
Collection of Helen W. Drutt English

Bracelet, 2.6.83
Handwrought sterling silver
1 1/2" H x 2 7/8" Dia.
Private Collection

Bracelet, 3.19.83
Handwrought sterling silver
1 3/8" H x 2 7/8" Dia.
Collection of Cindy Green

Bracelet, 3.22.83
Handwrought sterling silver
1 9/16" H x 2 7/8" Dia.
Collection of Cindy Green

Bracelet, 3.24.83
Handwrought sterling silver
1 5/8" H x 2 7/8" Dia.
Collection of Cindy Green

Bracelet, 1.7.85 *
Handwrought sterling silver
2 3/8" H x 3" Dia.
Collection of the Artist

Bracelet, 1.25.85
Handwrought sterling silver
5/8" H x 3 1/2" Dia.
Collection of Jane Korman

Spears and Darts, 6.20.87 *
Handwrought sterling silver
1 3/4" H x 3" Dia.
Collection of the Artist

Bracelet, 8.29.87 *
Handwrought sterling silver
1 1/2" H x 3" Dia.
Collection of the Artist

Moonshot, 10.15.87 *
Handwrought sterling silver
1 3/4" H x 3" Dia.
Collection of the Artist

Bracelet, 2.19.88 *
Handwrought sterling silver
2" H x 3 1/4" Dia.
Collection of the Museum of Fine Arts, Boston. Given by the alumni of The University of the Arts, Philadelphia, on the occasion of the retrospective exhibition "Richard H. Reinhardt: Full Circle, A Legacy of Metalwork."

Random Defeated, 4.19.88
Handwrought sterling silver
1 5/8" H x 2 3/4" Dia.
Collection of the Artist

Bracelet, 10.20.89
Handwrought sterling silver
2" H x 2 3/4" W x 2 5/8" Dia.
Collection of Sharon Church

Moonshot Inside Out, 9.2.90
Handwrought sterling silver
1 3/4" H x 2 3/4" Dia.
Collection of the Artist

NECKPIECES

Neckpiece, 1978 *
Handwrought Sterling silver
22" L x 6" Dia.
Collection of Cindy Green

Neckpiece, 8.11.88
Handwrought sterling silver
16" L x 7" Dia.
Collection of Mary Sell

Cold Rhododendron, 11.1.88 *
Handwrought sterling silver
18" L x 7 1/4" Dia.
Collection of Jane Korman

Neckpiece, 6.14.90 *
Handwrought sterling silver, topaz
15" L x 7 1/8" W
Private Collection

Split Pierced Pod, 8.90
Handwrought sterling silver
17" L
Collection of the Artist

Nepalise Nonpareil, 11.93 *
Handwrought sterling silver
21" L x 6 1/2" W
Collection of the Artist

Long Cones, 12.93 *
Handwrought sterling silver
25" L
Collection of the Artist

Ice Storm, 1.18.94
Handwrought sterling silver
Pendant: 8 1/4" L, Chain: 17 1/2" L
Collection of Hazel Reinhardt

Not Enough Camphor, 2.1.94
Hand wrought sterling silver
23" L
Collection of the Artist

Ships, 7.8.94
Handwrought sterling silver, synthetic emerald, smoky and yellow topaz
20 1/2 " L
Collection of the Artist

Castle, 7.14.94
Handwrought sterling silver
16 1/2" L
Collection of the Artist

Bird in A Man Suit, 11.11.94
Handwrought sterling silver
13" L x 5 1/4" W
Collection of the Artist

Neckpiece, 2.95 *
Handwrought sterling silver
22" L
Collection of the Artist

Snakey Leaves, 5.95 *
Handwrought sterling silver
27 1/2" L
Collection of the Artist

Wiggly Fund, 6.22.95
Handwrought sterling silver
21 3/4" L
Collection of the Artist

Bird, 8.22.95 *
Handwrought sterling silver
Pendant: 11" H x 4" W, chain: 42" L
(including back chain with feathers)
Collection of the Artist

Pomander, 12.96
Handwrought sterling silver
27 1/4" L
Collection of the Artist

Song of the Sherpa, 1.4.96 *
Handwrought sterling silver
26" L
Collection of the Artist

Cuts and Holes, 5.15.96
Handwrought sterling silver
20 1/2" L
Collection of the Artist

Double Cascade, 5.19.97
Handwrought sterling silver
23" L x 6 1/2" Dia.
Collection of the Artist

Holey Moley, 5.97 *
Handwrought sterling silver
Sq. pendant: 1 7/8" H
Rect. pendant: 2 5/8" H
Chain: 36" L

Conic Cathedral, 7.12.97
Handwrought sterling silver
19" L x 1 3/8" W
Collection of the Artist

Cone City, 8.5.97
Handwrought sterling silver
20 5/8" L x 2 1/8" W
Collection of the Artist

Concentric Cones with Oval Holes, 8.26.97 *
Handwrought sterling silver
Main cone: 3 1/2" H x 1 7/16" W
Back cone: 2 7/8" H
Chain: 34 1/2" L
Collection of the Artist

Silver Tassel, 9.20.97
Handwrought sterling silver
23" L
Collection of the Artist

Christmas Tree, 10.22.97 *
Handwrought sterling silver
20" L
Collection of the Artist

CHAINS

Spirals and Jumbles, 2.92
Handwrought sterling silver
18 1/2" L
Collection of the Artist

Jumble, 5.92
Handwrought sterling silver
18" L
Collection of the Artist

Alternating Twisted/Wrapped, 10.92
Handwrought sterling silver
22 1/2" L
Collection of the Artist

Additive Links, 1.93
Handwrought sterling silver
17 1/4" L
Collection of the Artist

Rings and Bars, 7.93
Handwrought sterling silver
12 1/2" L
Collection of the Artist

Rings, Leaves, and Pods, 9.96
Handwrought sterling silver
62" overall length
Collection of the Artist

BELT BUCKLES

Cat Tails, 6.3.87
Handwrought sterling silver
1 7/16" H x 2 1/2" W x 3/4" D
Collection of the Artist

Heavy Foliate Forms, 3.4.91 *
Handwrought Sterling silver
2 3/4" H x 3 5/16" W x 5/8" D
Collection of the Artist

Indian Mesa, 10.3.91
Handwrought sterling silver
2" H x 3" W x 1 1/4" D
Collection of the Artist

Three Pods, 10.9.91
Handwrought sterling silver
1 1/2" H x 2 3/4" W x 1 5/16" D
Collection of the Artist

Rainy Day, 10.20.96
Handwrought sterling silver
1 5/8" H x 2 3/4" W x 1" D
Collection of the Artist

Belt Buckle, 9.12.87
Handwrought sterling silver
1 5/6" H x 2 5/8" W x 5/8" D
Collection of Trey Reinhardt

COMMISSION WORK

Presidential Medallion, 1984
Sterling silver, 1876 centennial medal, and fiber
Medallion: 4" H x 3 1/2" W x 13/16" D
Ribbon: 20 3/4" L. Designed and woven by Warren Seelig
Collection of The University of the Arts, Philadelphia

Ring for Presidential Mace, 1984
Sterling silver
3/4" H x 6" Dia.
Collection of Sharon Church

Presidential Mace, 1984 and 1987
Sterling silver and rosewood
38" H x 6" Dia.
Collection of The University of the Arts, Philadelphia

THE UNIVERSITY OF THE ARTS

BOARD OF TRUSTEES

Dorrance H. Hamilton, Chairman
Peter Solmssen, President
I. Gary Bard
George A. Beach
Mary Louise Beitzel
Irvin J. Borowsky
Nathaniel R. Bowditch
Ira Brind
Edward Cantor
Eleanor Davis
Anne F. Elder
Jane Scaccetti Fumo
John C. Goodchild, Jr.
Charles B. Grace, Jr.
Marvin D. Heaps
Barbara A. Hillier
Stephen R. Holstad
Judith Jamison
Barbara J. Kaplan
The Honorable Bruce W. Kauffman
Berton E. Korman
William G. Krebs
Al Paul Lefton, Jr.
Elaine Levitt
Jeff Lotman
Seymour G. Mandell
Noel Mayo
Francis J. Mirabello, Esq.
Ronald J. Naples
Adolf A. Paier
Suzanne F. Roberts
Stephen B. Rossi
Jerry J. Siano
Harriet G. Weiss
George A. Weymouth
Albert E. Wolf

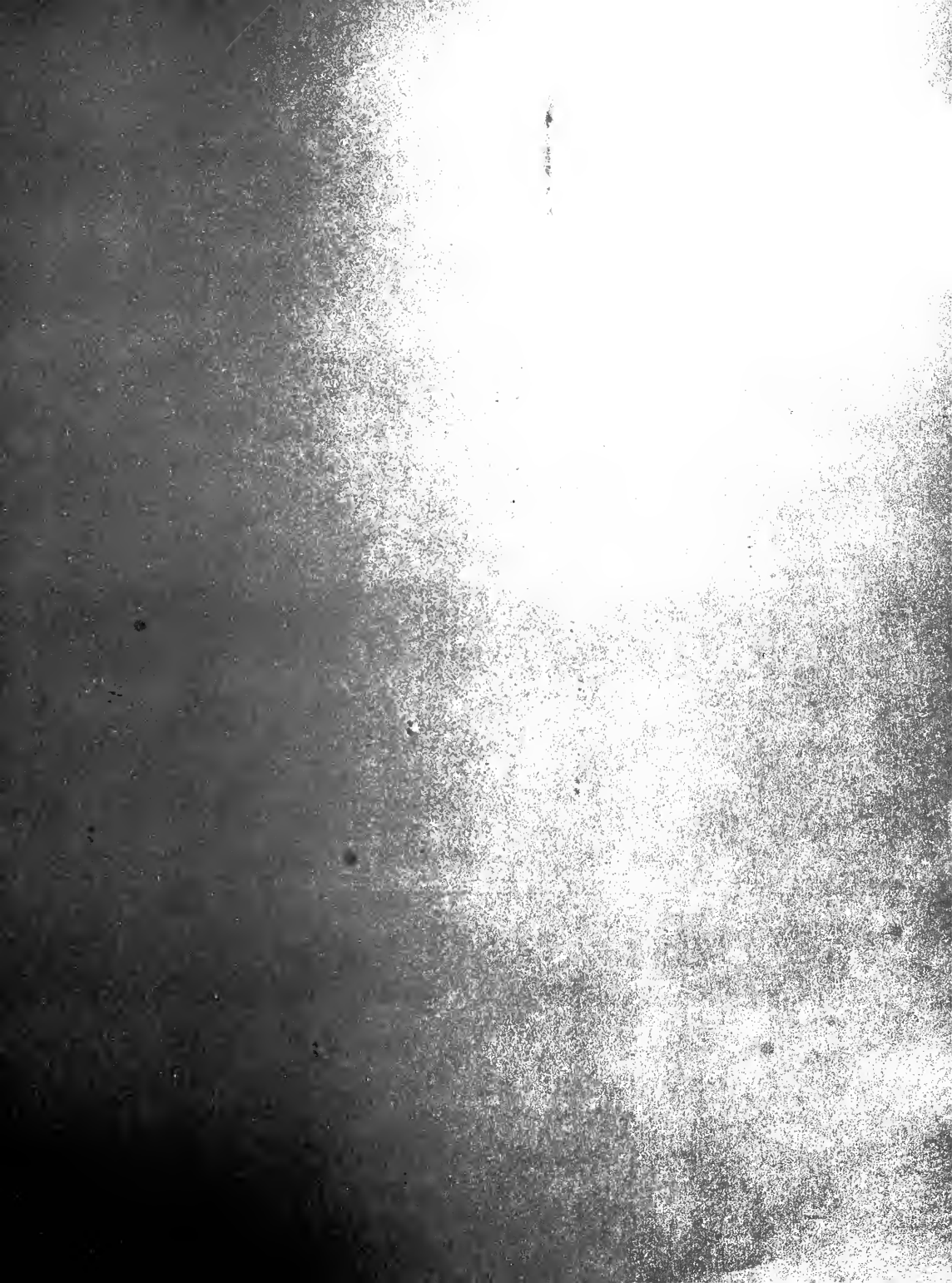
Life Trustees
H. Ober Hess, Esq.
Sam S. McKeel

Emeritus Trustees
Schuyler G. Chapin
Bodine Lamont
Thomas V. Lefevre
Sondra Myers
Ronald K. Porter
William L. Rafsky
Roger L. Stevens
Philip H. Ward, III
Dorothy Shipley White

Ex Officio Trustees
The Honorable Augusta A. Clark
Joan L. Specter

Senate Representative
Professor Larry Mitnick

Rosenwald-Wolf Gallery
The University of the Arts
320 South Broad Street
Philadelphia, Pennsylvania 19102
215-875-1116
http://www.uarts.edu



The University of the Arts
320 South Broad Street
Philadelphia, Pennsylvania
19102